

Proposed Session: Contemporary Feminist Art: Old Themes, New Variations

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In 1971 Linda Nochlin posed a question that would change the art world's attitude toward feminist art and spearhead an entirely new branch of art history: why have there been no great women artists? Forty years later feminist artists have emerged as a strong force in the art establishment with the founding of the Center for Feminist Art at the Brooklyn Museum and the ground breaking exhibition "Wack! Art and the Feminist Revolution." Feminist art production can be traced to the early 1960s as an outgrowth of the second wave of feminism. It centered on reflecting women's lives and experiences, as well as rallying call to subvert the foundations of the art establishment. These early pioneers developed a visual rhetoric focused on the female body as a site for social and cultural commentary and reassessing the erotic, the sacred, and the taboo - this included, Ida Applebroog, Joan Jonas, Shigeko Kubota, Lorraine O'Grady, Yoko Ono, Saar, Carolee Schneeman, Nancy Spero, and Martha Wilson, amongst others.

This panel will assess a younger generation of artists and their relationship to the feminist art practices of the 1960s and 70s. Of interest is the visual rhetoric of feminist art from the past and how it has developed and changed over the decades. What issues continue to dominate the field of feminist art? What has happened to the female body in art, where has it gone and what are its political and social implications today? Of particular interest are presentations addressing the work of contemporary feminist artists, or artists "read" as feminist, who have been marginalized or underrepresented: women of color, Latin- and Asian-American artists, LGBT artists. Exploratory themes are welcome from art historians, curators, artists, and interdisciplinary scholars.